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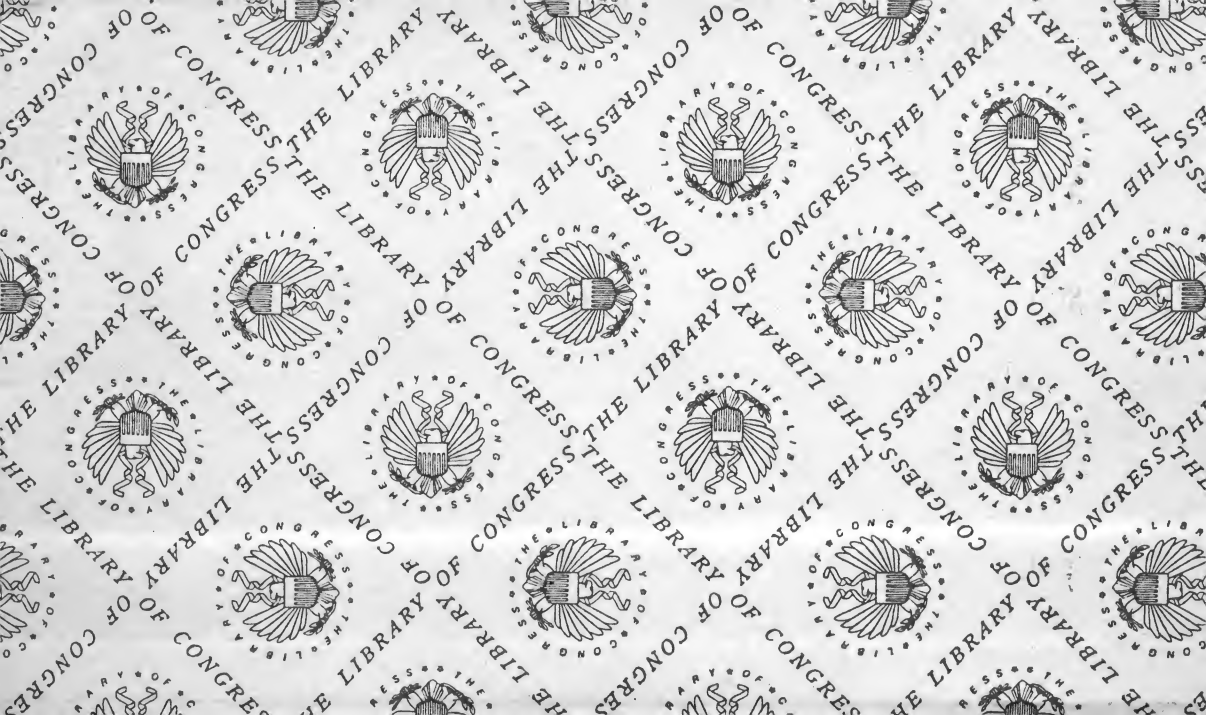
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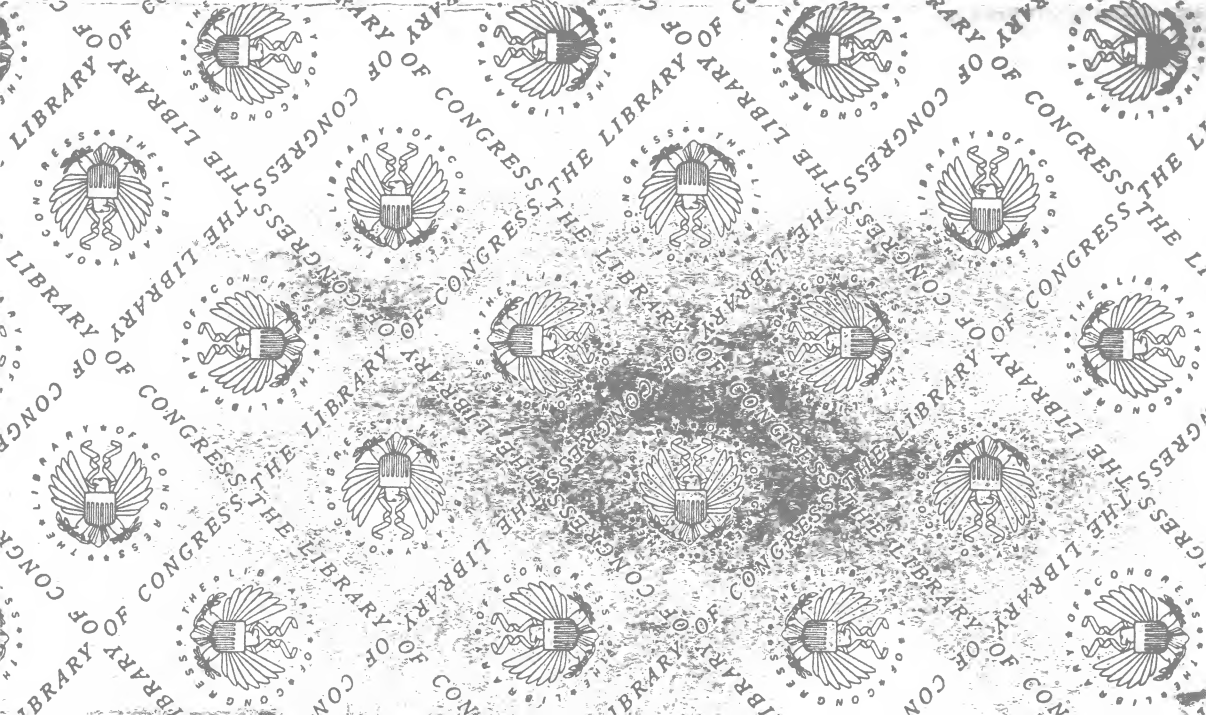
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THE

RISE AND PROGRESS

OF THE

GAME OF BILLIARDS.

ILLUSTRATED.

WITH

RULES OF THE GAME.

Hints on the Care of Billiard Tables, &c

PHELAN & COLLENDER,

NEW YORK:

1860.

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RISE AND PROGRESS

OF

THE GAME OF BILLIARDS.

Not to be familiar with the game of billiards argues an imperfect education in the ways of the world, for it is a pastime which, whilst it promotes health from exercise, stimulates the mind. Few of its many students, however, are aware of its origin, and in tracing its history the advance of civilization is clearly marked. From the athletic sports of the twelfth, thirteenth and fourteenth centuries we derive the game, and the practitioner of ten-pins will perhaps be astonished to learn that the rudimental pastime from which such sturdy exercise is now derived, with all its boisterousness of action, is likewise the parent of billiards. The effeminacy of mankind has resolved from an uncouth practice, one of the most refined amusements known to the world. The Dutch introduced the game of bowls into England in the thirteenth century, and on it any number of games were improvised. From this and shuffle or shovel board, we derive billiards, both of which were played on the

ORIGIN OF BILLIARDS.

(From Strutt's Sports and Pastimes.)

ground. The first game of billiards consisted of driving a ball, with a stick or mace, through an arch towards a mark at a distance, all the objects being placed on the surface of the ground. The accompanying engraving illustrates the

infancy of the noble game. It bears out the old proverb that every beginning is weak.

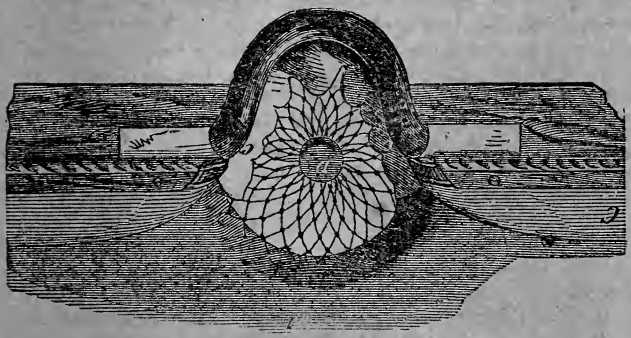
To obviate the necessity of the kneeling of the player, whilst striking or aiming at the bowl, the game was transferred to a table. This improvement was effected in the fourteenth century. Other improvements were gradually made, and from an uncouth wooden platform, at the end of the last century it became a smooth, cloth-covered square table, with three pockets thereon, all ranged on one side, that is, one situated on each corner and one midway between them. The game then was played with one ball, which had to be driven through a moveable iron arch, generally placed in the center of the table, at an upright cone, termed the King. The game consisted in the dexterous propulsion of the ball through the arch so as not to disturb its equilibrium, varied by moves which rendered it necessary that the ball should be driven through the same and around the cone without knocking them down.

The French improved on the billiard table, and founded the carom game. They introduced cushions, leathered cues —a vast improvement—and other ameliorations, and rendered the game one of interest, by combining the science of angles with the movements.

Within the past ten years, however, the United States has done more than any other country to elevate the game, by the manifold improvements effected. Of the host, the combined cushions of Phelan, and the introduction of stone beds, have culminated the excellences of the game, and rendered it one of calculation and point. To be a good billiard player now-a-days, is evidence of mental ability. We see our engineers and military men students at the table, which, to them, is the book of practice of many theories laid down in words. On the billiard table they work out problems on every known angle, and seek to discover new ones. One of the great recommendations of the exercise is its combination of recreation, exercise and study. Like all human devices, when the mind is devoted to its elevation, it rises correspondingly with the grade of intellect bestowed on it. It is not a mere mechanical pastime—power applied recklessly. It is a science—the science of government, not alone self-government, but that of mechanics. It is elevating in its character, and has nought demoralizing in its parts, unless the mind be so debased as to render it so—and minds of such calibre can so render the works of nature, if they be inclined. The exercise, whilst health-provoking, is gentle,

and the interest created during the progress of the game so fascinates as to divest it of all appearance of labor, albeit there is more than an ordinary amount in its prosecution. The discipline thus wielded over the bodily and mental functions, by cloaking in diversion a health-provocative, has given to many afflicted with the thousand ills attendant on "nothing to do," a new lease of life, coupled with an invigorated mind, capable of shaping desires to its thorough enjoyment.

In no department of art or manufacture has so sudden and complete a revolution been effected as in that of billiard table making. The revolution in the appliances of the game has revolutionized the game itself. This double revolution was almost instantaneous. As soon as Phelan's improvements were submitted to the public they were immediately adopted, and the effect they were destined to produce on a national amusement recognized and acknowledged. We purpose, in this brief sketch, to give a resumé of their short but eventful history To insure the perfect understanding of the subject, and the judicious comparison between billiards as they were and as they are, it is necessary to bring the reader back a few years, and show him what billiard tables and cushions were in the year before Mr. Phelan's improvements were given to the world.

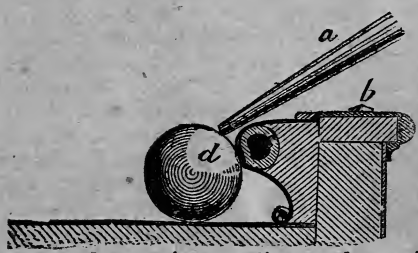


BILLIARD TABLES IN 1854.

As late as the year 1854, the billiard table which is now the graceful ornament of many a mansion, was a most unsightly construction. The height of the cushions, the ungainly shape of the pocket irons, the yawning jaws and bristling sights, made what should be an ornament to a

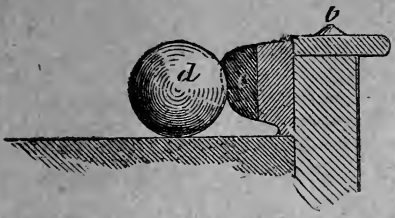
saloon or an apartment, a perfect eye-sore. The annexed cut shows the shape of the old cushion and pocket. The former, it will be observed, gradually sloped off from its proper width to the pocket, and the player, when his ball struck any portion of the sloped part, could never be certain of the angle at which the ball would rebound; by this means, a great quantity of accurate reflecting surface was lost to the player. Again, when a ball entered a pocket, it was almost sure to strike the pocket-iron at either extremity, and, in practice, it was found that the leather covering of the pocket-iron quickly wore away from those points, leaving the metal bare against which the ball struck. It became, in consequence, quickly worn out and injured, and the table was unfit for playing upon.

Another great defect was the disproportionate height of the cushion, which, when a ball lay against it, necessitated an almost vertical application of the cue, and caused the player, when his ball was cushioned, to lose ninety-nine shots out of every hundred. On account of the materials of which their cushions were made, the old-school manufacturers were obliged to make them of this extravagant height, or the ball would fly over the table at every shot. Again—in the India rubber cushion for instance—the imbedding of the ball in the material made the production of correct angles an utter impossibility. The appended diagram will illustrate these observations.



It is a sectional view of the India rubber cushion, known amongst billiard table makers as the "pipe" or "tube" cushion. It was composed of a long, round strip of rubber, sometimes hollow and sometimes solid, as they wished to increase or diminish the degree of elasticity. The ball, *d*, is represented in contact with it. When the ball came in contact with the rubber, it sank in, or was imbedded in it more or less, according to the degree of force with which it might be impelled; the greater the force, the more the rubber was compressed and the more the ball was imbedded, and this sinking in or imbedding of the ball, together with the ex-

treme elasticity of the rubber, was the cause of the angle, produced by the rebound, being so acute and so far removed from correctness. The illustration also shows at how awkward an elevation the cue had to be held to strike the ball when in contact with the old style cushion. Another style of the "old style" is shown in the next diagram.



In form, it had all the objectionable features of the preceding one—extravagant height, raised sights, etc. It was called the "English pattern," and was simply a strip of rubber of the shape represented; the same objections apply to it as to the "pipe" or "tube" cushion, viz., an imbedding of the ball, and too much elasticity; the angles it gives are at variance with all known geometrical principles. The figure will also serve to show the shape of the old cloth cushion, composed of long strips or layers of cloth, laid parallel with the cushion rail.

THE OLD-SCHOOL MAKERS DIDN'T WANT IMPROVEMENTS.

Mr. Phelan's long experience as a scientific player of billiards, made him painfully aware of these drawbacks to the artistic perfection of the game, and he set himself to work to find a means of obviating them. On his return to this city from California in 1855, he went to several manufacturers of billiard tables, and pointed out to them the imperfections of the then existing structure of tables, endeavoring to make them understand the requirements of the game, of which they seemed to know as little as the laborer who puts down a gas-pipe knows of the principles by which the article the pipe is to contain is manufactured. They said they wanted no improvements; they knew all about billiards, and nobody could teach them anything in regard to the game or the manufacture of its machinery. Even if he could teach them anything they did not wish to learn it, for they sold as many billiard tables as they could make in their old-fashioned six-months-to-make-one-table way, and that was all they wanted. As to adding to the general sum of public amusement and the dignifying of one of the noblest games extant, they cared not; their tables—like the

razors of a certain vendor—were made to sell, and if they sold, their object was achieved.

A GOOD CHANCE LOST.

Inventors are a pretty tough race, and Mr. Phelan was not behind the rest of his co-workers in the cause of progress in the great virtue of indomitable perseverance. He still endeavored to bring the old fogies to reason. He told them he intended to get up a table after a new model, which would be a vast improvement on the then existing style; that he also designed constructing a cushion, upon which the scientific player could rely for uniformity of speed and correctness of angles. But the old fogies remained deaf to reason, and were only restored to hearing by the unanimous voice of the public, calling for the new improvements.

Seeing that there was nothing to be done with wilfully blind and deaf men, Mr. Phelan determined to put his own shoulder to the wheel, and accordingly he and Mr. H. W. Collender made arrangements to carry out their ideas practically. They commenced operations in June, 1855, a date not likely to be forgotten by the old fogy fraternity.

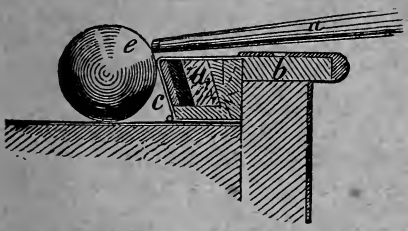
THE FOGIES DECLARED THE NEW TABLE AND CUSHIONS WORTHLESS.

The Model Table and Combination Cushions were soon a reality. The manufacturers of the old school immediately declared them valueless, and only began to regret having lost the good chance of Mr. Phelan's offer when they saw the Model Tables adopted with avidity, and their own old cushions torn down on all sides to make room for the new combinations. They fought against the public as long as they could, but at length were obliged, if they wanted to do even the ghost of a business, to counterfeit the outward form of Phelan's tables and cushions, and to deceive the public by declaring that they could supply Phelan's cushions. They have since only lived by infringing Phelan's patents, and even with the help of that disgraceful expedient they can eke out but a miserable subsistence; for one of their leaders, in a suit brought for the infringement of one of Mr. Phelan's patents, upon being questioned as to the fact, was obliged to acknowledge on oath "that Phelan makes about all the tables that are sold."

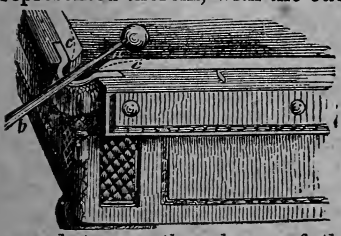
WHAT THE NEW CUSHIONS ARE.

First, as to their form. The Combination Cushions are half an inch lower than those of the old style, which is of

the greatest importance, for when the ball is at rest close to it, it can be struck and played with almost the same facility as if it were at any other part of the table, enabling the player to play with his cue in nearly a horizontal position, as shown in the succeeding diagrams, and not obliging him to elevate it as represented in the illustration of the old-style cushions given above. Another improvement consists in the nails or sights. In the old style they project above the cushion and interfere with many strokes during the play. In the new they are inserted in, and level with the surface of the cushion.

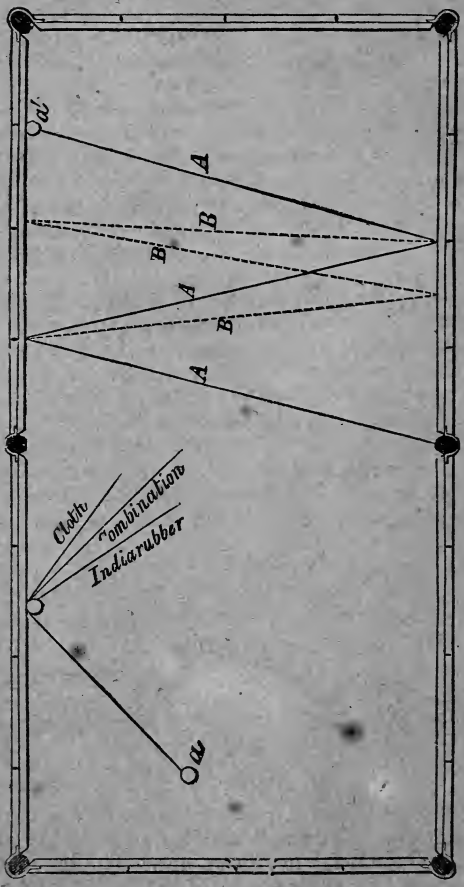


The pocket irons also are level with the surface of the Combination Cushion. It will be seen from the next figure, which is a view of one corner of the Model Table, that this allows the player to strike the ball when in the position represented therein, with the cue perfectly horizontal



One of the most important improvements, perhaps, is the difference in the shape of the pockets. The dotted lines, *c c*, at each side of the pocket, are intended to show the difference between the shape of the old style and those on the Model Table. By constructing the "jaws" of the pockets in this style, there is *an additional surface of some thirty inches more of correct cushions* added to the space to be played on, over and above that on the old-style tables, and *many strokes can be made that would be impossible on the old ones.* Again, there is no deceptive appearance presented to the player when playing a ball at a pocket, as there is on the old, wide, gaping "jaws," which do not "take" a ball as easily as those on the Model Tables. The letters *c c*, therefore, show the old-style shape of the pocket, and *a* the new style on the Combination Cushion. *There is at least five inches more cushion on each pocket of the new, or thirty inches on the whole.*

The great desideratum in billiards, however, is a cushion which will throw off the ball at a correct angle. The next diagram will show the superiority of the Combination Cushions over all others in this respect. They are the only

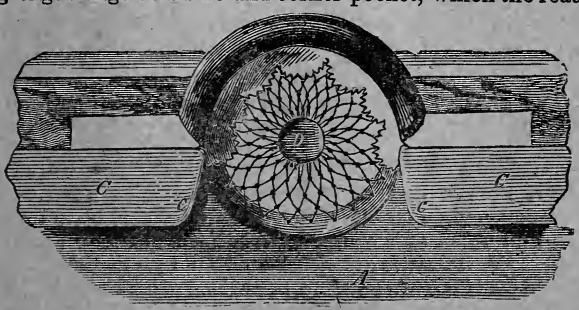


cushions made, on which the player can rely for exact mathematical correctness of angle.

The diagram shows a top view of the bed, cushions, and pockets of a billiard table, and illustrates the angles produced by a "stroke" of equal strength when played on the "Combination," cloth, and India rubber cushions. The example is, a ball played from the centre of the side pocket over line *a* to the point on the opposite cushion with sufficient strength to make it rebound to the side from which it started, and back again. On the Combination Cushions it will describe the angles marked A A A, on the diagram, which evidently are correct angles, the base of both being equal. But on the India rubber cushions, the ball, if played with the same force, describes angles to correspond with the dotted lines marked B B, and if played with an increased force, will finally return in a line parallel to the end cushions, when, if correct angles had been described, it would have returned to the corner pocket opposite to the ball marked *a* at the termination of the line A.

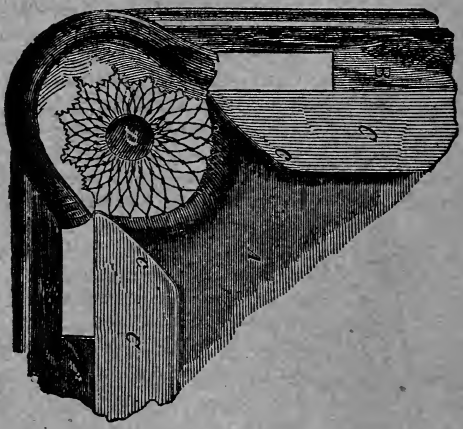
The second example illustrates the difference in the angles produced by a stroke on the cloth, Combination, and India rubber cushions; play ball *a* against the cushion as represented in the diagram, with a moderate degree of strength, and the angles produced on the different cushions named will correspond with those lines marked "cloth," "Combination," and "India rubber;" the cloth cushion will produce an angle too obtuse, the India rubber an angle too acute, while the Combination Cushion will produce a correct angle, as can be proved by actual demonstration on the different tables.

To further illustrate the difference in form between the old style and the Combination Cushions, we subjoin the following engravings of a side and corner pocket, which the reader



may compare with the cuts of the old cushion already given.

It will be seen that instead of having the sweep by whic as has been already said, so much accurate reflecting su face is destroyed, the cushions, C, are extended perfect even in their width, close to the pocket-hole, so that a great amount of reflecting surface is obtained. The cushions tu off abruptly at a slight angle to the pocket, just enough give a clear entrance to the ball, and of such a shape fro the corner of *c*, that should the ball once strike these, it ca not fail entering the pocket; and they also project abo one-eighth of an inch in front of the pocket-iron. Th shape of the pocket-iron has also undergone a materi change from the old horse-shoe form; it is, as will be see perfectly concave, and there is no part which can possib be touched by the ball, but the moment it enters the spa between the cushions, it is sure to fall into the pocket wit out touching the iron.



The above figure represents a corner pocket on the new plan, to which the same observations apply.

THE PRINCIPLE OF THE COMBINATION CUSHION.

Mr. Phelan had early become persuaded of the only correct principle on which good cushions can be produced: 1st, The union of a comparatively hard face and an elastic back. 2d, That the indispensable hard face and elastic back should be, if it were possible, *of the same material.* 3d, That they should be *inseparable.* To be so, the hard face and elastic back should be *one solid body*, with two distinct

degrees of density. Were they even *of the same material*, but *separate*, however well they might be glued or cemented together, the elasticity would not be uniform. The air would insinuate itself between them and destroy the required uniformity. No glue or cement, whatever its power of adhesion, would stand the continual concussion of the balls.

The Combination Cushion is constructed on the principles mentioned above. It has the solid face and elastic back *of the same substance;* and the face and back are *of one piece*, and, being so, inseparable. The perfect union is achieved.

THE MATERIAL OF THE CUSHION.

The material of which the Combination Cushion is formed is subjected to a process which communicates to the parts of the whole different degrees of density. Thus, the cushion, though combining elasticity and solidity, makes one indivisible whole, and is never out of order, like those in which the solid portion is a strip of steel, wood, or bone, nailed or glued to the elastic portion, which, in them, is of common India rubber. This process also makes it impervious to heat, cold, or humidity, so that the amateur is no longer, as he was, at the mercy of the weather. No amount of playing can affect them; they may be stamped upon or hammered on an anvil without making any permanent impression upon them. They give the exact amount of elasticity required, and all billiard authorities have pronounced them the only ones which have attained scientific correctness and exactness of angle. When once put up, they are an heir-loom, and can be handed down from generation to generation. They absorb, without being affected by them, essential oils, which would completely dissolve the India rubber cushions of the manufacturers of the old school.

HOW THE OLD SCHOOL RECEIVED THE NEW PRINCIPLES.

They commenced by denying them. But, seeing that they triumphed, they tried to adopt them to such an extent as to deceive the public. They tried all sorts of what they call "hard facing:" strips of bone, steel, gutta percha, whalebone, hard wood, belting, pasteboard, etc., but those who purchased of them found, when it was too late, that the cushions thus fabricated were useless. The effect of this is that the manufacturers of the Combination Cushions receive daily numerous requests to place those cushions on the old-school tables, which they are obliged to decline in their own interest, in consequence of the inferior materials of which those tables are made.

THE MODEL TABLE AS A WHOLE.

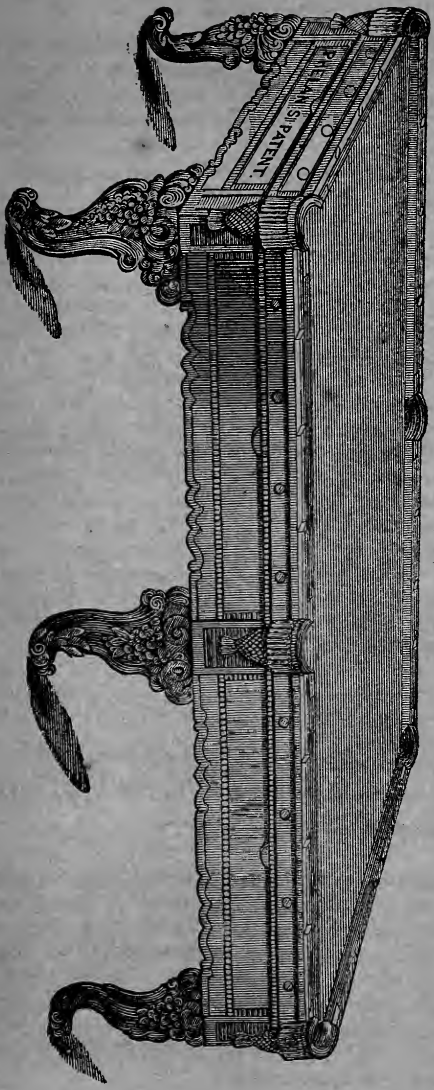
Having shown the parts of the Model Table, we now present our readers with an illustration of it as an entirety, giving a general view of that structure, with its improvements in the construction of the pocket-irons, jaws and sights.

A WORD TO THE LOVERS OF BILLIARDS.

The most careful supervision is exercised over every portion of the manufacturing process of the Model Tables. The materials used in their construction are of the choicest description, and the greatest care is taken to have the timber employed properly seasoned. Their various portions are made by machines expressly constructed for the purpose, thereby insuring the most exact precision. They are sold at the lowest possible price, considering that the materials used in their manufacture are of the very best quality, and that nothing is neglected to secure their scientific accuracy. It may do for makers who have no regard for their business reputation, and who have no other end in view than to sell their productions, to botch them up hurriedly and make them of inferior materials, but the manufacturers of the Model Tables and Combination Cushions aim to give the public a table which will be elegant, durable, and, above all, scientifically correct. Purchasers of billiard tables should recollect the old truism: that what are called "bargains" are always dear.

The next and following Engravings will give an idea of the principal styles of Tables manufactured at the Phelan Billiard Factory.

No. 1 is an engraving of the carved tables: they are made of rosewood, oak, black walnut, or other wood as ordered, with slate, marble or wooden beds; this style is much admired, and large numbers of them have been supplied for the private mansions of our most distinguished citizens. Many public saloons have also been fitted up with them. The full sized table (6x12 feet) requires a room 24 feet long by 18 feet wide, but a room 16 by 22 would answer, by using cues of medium length.

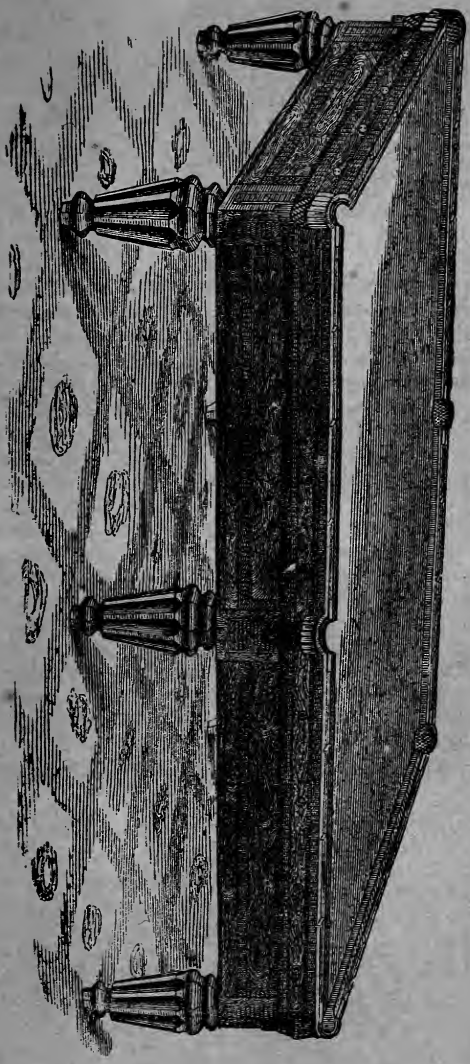


No. 1.

No. 2 is an engraving of a first-class table—made with slate, marble or wooden beds. We manufacture more of this style than of any other—the bed, cushions, etc., being the same as No. 1—the carving being the only difference. These tables are made in the best possible manner, no care or expense being spared to insure perfection. They are made of rosewood, oak, mahogany, walnut, birch, and satin-wood. A well seasoned stock is always kept on hand, so that orders can be filled on the shortest notice and without delay. We have, on an average, two hundred tables in course of construction in our factory, so as to keep our warerooms supplied with well seasoned and carefully finished tables; thus insuring work that will give satisfaction to customers, and be creditable to ourselves. This style of table is also made of different sizes, to suit the dimensions of rooms not large enough for the full size table.

We manufacture tables to suit smaller rooms, preserving the regular proportions of the full-sized table. Specimens of the various sizes and styles are always to be seen at our warerooms.

Further particulars, with price list, sent by mail on application.



No. 2.

CAROM TABLES;

OR, KEELY TABLES.

We keep on hand carom tables ready for shipment on one day's notice. They have the same general appearance as the tables No. 1 and 2—with the exception of the cushions, which extend all around the table, leaving no opening for pockets.

We also manufacture tables with four pockets—the side or middle pockets being omitted. Tables of particular pattern will be made to order. Each table is furnished with

One set of Balls,	Set of Markers,
Twelve Cues,	Chalk,
Two Maces,	Cue Leathers,
One Bridge,	Cue Wax, etc.,

Cue Rack.

The whole is carefully packed in strong cases for shipment, and delivered in this city and vicinity without extra charge.

Annexed will be found patterns of the various styles of legs. We generally put that marked No. 1 to No. 2 tables, as we consider it the best adapted by style and proportion to that description of table, but persons wishing any of the other numbers can have them placed on No. 2 tables, by specifying in their orders which style they desire.

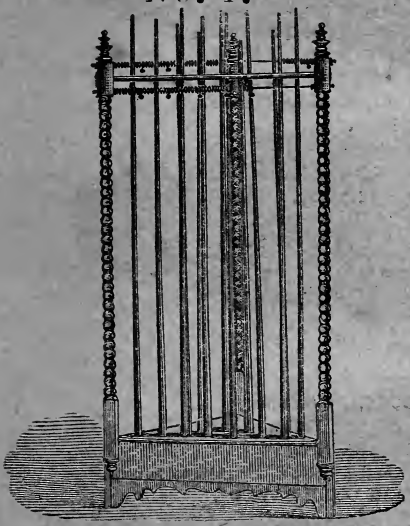
The engravings of tables which are here given are merely designed to give an idea of the various *styles*. It is scarcely necessary to say that the various *sizes*, of which we have a great number on hand, could not be shown by engravings.

1
2
3
4

8
7
6
5

A plain cue-rack and set of markers are sent with every table. Those who may desire something more ornamental, can be accommodated at moderate rates. We give engravings of two styles. No. 1 is a TRIANGULAR CUE-RACK, especially adapted for private billiard rooms, as it takes up but little room, and can be placed in a corner. It can be had with a set of markers as in the engraving, or without, as may be desired.

No. 1.



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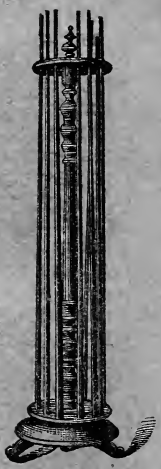
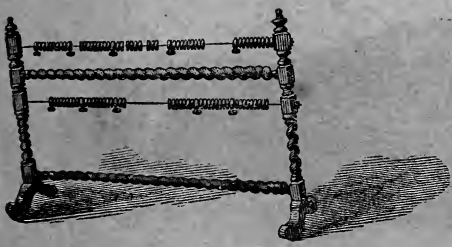


No. 2 is a REVOLVING CIRCULAR CUE-RACK, which will be found convenient for private rooms, as it is moveable, and its revolving admits of the player taking out any particular cue without the trouble of changing his position.



The MARKER represented is intended to be placed on the mantel-piece in private rooms.

All these articles are furnished at the most reasonable prices.

ORDERS for any of the following articles, sent to us, will be carefully attended to, and will be filled as well, and at the same price, as if the purchaser made the selection in person. For small amounts it is best to remit with the order, as the express charges for collecting would be in many cases more than the profit on the articles.

BILLIARD TABLES, with Slate, Marble or Wooden Beds, any size, made to order; the ordinary size always on hand, and where required, can be shipped at a few hours' notice.
CAROM TABLES, or Tables with four pockets.
CLOTHS, by the piece or yard.
BILLIARD and BAGATELLE BALLS, all sizes.
FIFTEEN-BALL POOL BALLS, all sizes.
POOL BALLS and PINS.
POOL GLOBES.
KEELEY and ROUNDA BALLS.
JOINTED CUES, for travelling.
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RULES

OF THE

American or Four Ball Game.

RULE I.—On Stringing for the Lead.

Whoever, playing from within the *string* against the lower cushion, can bring his ball nearest to the cushion at which he stands, is entitled to the choice of lead and balls. Provided :

1st. That the player's ball, in stringing, has not touched any other ball upon the table;

2d. Nor fallen into any of the pockets ;—in either case he loses the choice.

RULE II.—On Leading.

1st. In leading, the player's ball must be played with sufficient strength to pass below the deep red ball, or he loses his choice.

2d. It must not be played with so much strength as to repass the deep-red ball a second time, after having rebounded from the foot of the table. In this latter case, it is optional with the adversary to make the player spot his ball on the *vool spot*, play it over again, or take the lead himself.

RULE III.—On the Opening of the Game.

Once the lead is made, the game is considered as commenced, and neither player can withdraw except under the circumstances hereafter specified. But no count of forfeiture can be made until each player has played one stroke.

RULE IV.—On Foul Strokes.

The penalty for a foul stroke is this : that the player cannot count any points he may have made by such stroke,

and that his adversary is entitled to the next play. The following are among the strokes called foul:

1st. If either player use his opponent's ball to play with, the stroke is foul; and, if successful, he cannot count, provided the error is found out before a second shot is made. But,

2d. Should two or more strokes have been made previous to the discovery, the reckoning cannot be disturbed, and the player may continue his game with the same ball. And,

3d. If it be found that the players have changed balls during the game, and if the change can be brought home to neither in particular, each must keep the ball he has, and let the game proceed.

4th. Should both the white balls be off the table together, and should either player, by mistake, pick up the wrong one and play with it, the stroke must stand, and he can count whatever he has made.

5th. If the striker aim at a ball before it is fully at rest, or while any other ball is rolling on the table, the stroke is foul and no count can be effected.

6th. If, when in the act of taking aim, a player should touch the ball more than once with his cue, the stroke is considered foul.

7th. If the player, when pushing his own ball forward with the butt of his cue, does not withdraw the butt before the cue-ball touches the object-ball, the stroke is foul.

8th. If, when a red ball is holed, or forced off the table, the striker, before playing, does not see that said red ball is replaced upon its proper spot—supposing such spot to be unoccupied—the stroke he may make, while the red is not in its proper place, is foul. But should the spot be covered by any other ball when the red is pocketed or forced off, the red must remain off the table until its proper position is vacant, and all the balls cease rolling.

9th. If, when the player's ball is in hand, he does not cause it to pass outside the string, before touching any of the object-balls or cushion (except in a case mentioned in the following rule), the stroke is foul, and his opponent may choose whether he will play with the balls as they are, have them replaced in their original positions, or cause the stroke to be played over a second time; or, should the

player make a losing hazard under such circumstances, the penalty may be enforced.

10th. Playing at a ball whose base, or point of contact with the table, is outside of the string, is considered playing cut of the string; and the stroke is a fair one, even though the side which the cue-ball strikes is hanging over, and therefore within the string.

11th. If, after making a successful stroke, the player obstructs the free course of the balls upon the table, he becomes subject to the penalties of a foul stroke, and cannot score his points.

12th. If the player, with his ball in hand, play at an object-ball that is exactly on the string, the stroke is foul; for a ball *on* the string must be treated as if within it.

13th. If the striker, through stretching forward or otherwise, has not at least one foot on the floor while striking, the shot is foul, and no points can be reckoned.

14th. If a player shall alter the stroke he is about to make, at the suggestion of any party in the room—even if it be at the suggestion of his partner in a double match, except where a special agreement is made that partners may advise—the altered stroke which he plays is foul, and he cannot count any points that may be won thereby.

RULE V.—On Forfeitures.

1st. If the player fails to hit any of the balls upon the table with his own ball, he forfeits *one*, which must be added to his adversary's count.

2d. The player forfeits *two* when his own ball is pocketed after having touched a white one, and this totally irrespective of its having touched one or both of the reds.

But there is one case connected with the lead, in which a person can lose three even after touching the white, to wit: when he first strikes the red, and then pockets himself off his opponent's ball. In all other cases he can only lose two, when his own ball shall have touched his opponent's before going into the pocket. The additional penalty of one in this case is exacted for having first touched the red.

3d. He forfeits two to his opponent, also, when he causes his ball to jump off the table or lodge on the top of the cushion, after having touched his opponent's ball.

4th. When his own ball is pocketed, or jumps off the table, or lodges on the cushion, as before described, without either having touched any ball at all, or having only touched one or more red ones, the player forfeits three.

[In and around New York, three is the highest number that a player can be mulcted in for any single stroke; but in some other parts of the Union, they add to this forfeiture any number of points which he may otherwise have made by the stroke. Surely the penalty of three, and to lose his count and hand, ought to be enough to satisfy a Shylock.]

5th. If the player cause any ball to jump off the table, and should it, by striking against any of the by-standers, be flung back upon the board, it must still be looked upon and treated as if it had fallen to the floor. If a red ball, it must be spotted; if a white one, held in hand; and if it be the cue-ball, the player shall forfeit two or three to his opponent, conformably to the terms laid down in the two preceding paragraphs.

6th. Though the striker, when playing with the wrong ball, cannot count what points he may make, except in those cases mentioned in the second, third and fourth paragraphs of Rule IV.; nevertheless, whatever forfeitures he may incur while playing with the wrong ball, he is bound to pay, as if he had been playing with his own.

7th. Any player who has commenced a game, as specified in Rule II., must either finish or forfeit it, except under the circumstances particularly set forth in Rule VII.

RULE VI.—On Cases where the Balls are in Contact.

According to the old rule observed in New York, if the cue-ball were in actual contact with any other, no count could be made by the player under any circumstances, though he would be obliged to strike and separate the balls at least one inch. This rule was manifestly unjust, and its injustice heightened by the fact that while the player *could not* win, he could lose as in common cases, should he either pocket his own ball, cause it to jump off the table, or lodge on the cushion. Unjust in itself and different from the practice in most other places, it was further aggravated by the difficulty recently experienced of finding balls of well-seasoned ivory—almost all new balls being incorrect from shrinkage after a little use, and therefore apt to fall together, from no want of skill on the player's part.

For these considerations therefore, and in obedience to the wish repeatedly expressed by players in this city and from all parts of the country, we think it would be better to make the rule on the subject read thus:

1st. When the cue-ball is in contact with any other, the player can make no count unless he first plays against some other ball with which his own was not in contact. But a count can be made on the ball with which his own was in contact, provided he shall have first played on any other ball on the board.

2d. This stipulation observed, the play can then be pursued entirely as if the balls had not been in contact.

RULE VII.—On Withdrawing from, without finishing, a Game.

1st. The player may protest against his adversary's standing in front of him, or in such close proximity as to disarrange his aim.

2d. Also, against loud talking, or any other annoyance by his opponent, while he is making his play.

3d. Also, against being refused the use of the bridge, or any other of the instruments used in that room in playing, except where a special stipulation to the contrary was made before commencing the game.

4th. Or in case his adversary shall refuse to abide by the marker's or company's decision on a disputed point, which it was agreed between them to submit to the marker, or company, for arbitration;—in any one, or all of the foregoing cases, if the discourtesy be persisted in, the party aggrieved is at liberty to withdraw, and the game shall be considered as drawn, and any stakes which may have been depending on such, must be returned.

5th. Should the interruption or annoyance have been accidental, the marker, if so requested by the player, who is entitled to repeat his stroke, must replace the balls as near as possible in the position they occupied before the player made the stroke in which he was interrupted.

RULE VIII.—On Cases in which the Marker must replace the Balls, if called on, as nearly as possible in their former position.

1st. In the case mentioned in the 5th paragraph of the preceding rule.

2d. Where any of the balls when at rest are moved by accident.

3d. Where any of the balls, while rolling, are suddenly obstructed either by accident or design. In this case the marker, if so requested by the players, shall place the interrupted ball as nearly as possible in the situation which it would apparently have occupied, had it not been stopped.

4th. Where the cue-ball, resting on the edge of a pocket, drops into it before the striker has time to play.

5th. Where the object-ball, in a similar position, is rolled back into the pocket by any of the ordinary vibrations of the table or atmosphere.

6th. In all the cases aforementioned, where it is specified that in consequence of a foul stroke, the player's opponent shall have the option either of playing at the balls as they are, or causing them to be replaced by the marker.

7th. When either or both of the red balls are pocketed, or forced off the table, it is the marker's duty to spot them before another stroke is played—except the spot appropriate to either be occupied by one of the playing balls, in which case the red one must be kept in hand until its position is uncovered.

8th. If, after playing a ball, the player should attempt to obstruct or accelerate its progress by striking it again, blowing at it, or any other means, his opponent may either play at the balls as they stand, or call upon the marker to replace them in the position they would otherwise have occupied.

9th. If the striker, in the act of taking aim, or otherwise, move his ball ever so little, it is a stroke; and should he strike the ball again, his opponent has the same option as in the preceding paragraph.

RULE IX.—On the Duty of Players to each other.

1st. Each player must look after his own interest and exercise his own discretion. His opponent cannot be called on to answer such questions as "Is the ball outside or inside the string?" "Are the balls in contact?" and so forth. These are questions for the player's own judgment to decide.

2d. Each player should attend strictly to his own game, and never interfere with his adversary's, except when a foul stroke or some other violation of these rules may call for forfeiture.

RULE X.—On the Duty of the Marker, and the Spectators, to the Players.

1st. In a single game, no one, not even the marker, has a right to interfere with the play, or point out an error which either has been or is about to be committed. The player to whose prejudice the foul stroke is made, must find that out for himself.

2d. Even after a stroke has been made, no one in the room has any right to comment on it, either for praise or blame; for the same stroke may occur again in the course of the game, and the player's play be materially altered by the criticism to which he has just been listening.

3d. Let marker and spectators keep their places as much as possible, for if they crowd or move around the table, they are *liable* to interfere with the players, and certain to distract their attention.

4th. When the spectators are appealed to by the marker for their opinion on a point which he has been asked, but finds himself unable to decide, such of them as are well acquainted with the game should answer according to the best of their knowledge and belief. Those who know little or nothing of the game would oblige themselves and others by at once confessing their incompetency. Either they may not have seen the disputed stroke, or seeing it, they may not have been familiar with its merits.

FIFTEEN-BALL POOL

1st. The order of playing may be settled as for two-ball pool. The player plays from behind the string, as in the ordinary game, and may miss if he likes—but the miss, and all misses at this game, will score *three* against him. The other players follow him in their order of rotation.

2d. The player, if it pleases him, may use either the butt of the cue or the mace; and jam his own ball against the others, not being obliged to withdraw the mace or cue before the cue-ball comes in contact with the object-ball.

3d. As the sum total of the figures on the 15 balls amounts only to 120, of which 61 is more than half, who-

ever makes the latter number first is winner, and may claim the stakes.

4th. Three points are deducted from a player's score for making a miss or a losing hazard, or forcing his own ball off the table.

5th. If the player pockets one or more of the object-balls and his own ball at the same time, he cannot score for the numbered balls, which must be placed on the spot, or in a line behind it, if the spot be occupied, and he forfeits three for his losing hazard.

6th. A hazard is good in this game, even when the cue and object-balls are in contact.

7th. As in the ordinary game, the player, when the cue-ball is in hand, may play from any place within the string at any object-ball outside it.

8th. And should none of the object-balls be outside, he may spot that which is nearest out of the string on the deep red spot, and play accordingly.

9th. Should there be a tie between two or more of the highest players, its decision may be referred to the succeeding game; and whoever counts highest in that, shall be declared the victor of the former one, totally independent of the game that is then on hand. A man might thus win an undecided game of fifteen-ball pool by scoring one in the succeeding game, provided neither of his adversaries scored anything at all.

10th. Should they again be tied in the second game, it may be referred to a third.

ON THE CARE OF A BILLIARD TABLE.

We propose to offer a few hints to our friends, by acting upon which they will add much to their amusement and comfort in playing billiards, and at the same time be enabled to keep their billiard tables in proper order. We will commence with the cloth.

The cloth on the "bed" of the table as well as that on the cushions, should be always well and carefully brushed after being played upon. This can best be done with a brush and a whisk-broom—the latter to clean the dust from under the cushions, etc., and the brush to finish with. Care must be taken *to brush the cloth with the nap or grain*, which usually

runs from the "*head*" of the table. The dust can be brushed to the lower end of the table and then out through the pockets. The cushion rail screws should be screwed up at least once a month.

THE CUES.

When not in use, should be kept in the cue-rack, at a distance from the fire or stove, and care should be taken to have them placed in a perfectly perpendicular position, by which means they will be prevented from warping or getting crooked. They should be well sand-papered occasionally with fine sand-paper. A billiard-room should never be without sand-paper; the leather particularly requires to be frequently sand-papered to keep it from projecting over the cue. This projection of the leather, which is caused by the expansion resulting from the contact with the ball, is the cause of that great annoyance to the billiard-room keeper—a torn cloth. The projecting leather being frequently the hard under part, if, by the slightest miscue, it comes in contact with the cloth, it either takes off a portion of the nap from the cloth, and makes a small cut, or causes that triangular rent so frequently seen in the billiard-cloth. We have seen cloths spotted all over in this way, and heard the billiard-table maker blamed for putting on a moth-eaten cloth—though the cloth when put on was perfectly fresh and sound. The upper jaw of the moth in this case is the hard-projecting cue leather, and the hard slate or marble bed the under jaw. The player is frequently blamed for thus injuring the cloth, but the really guilty party is the owner of the cues, who neglects to keep them in good order. The leather should be even with the cue and slightly rounded on the top.

HOW TO PUT NEW LEATHER ON A CUE.

Select one from a box of good French leathers (good ones will be found cheapest in the end), about the size of the point of the cue, or perhaps a little larger; next, place the leather on some solid flat surface and give it a sharp blow with a hammer. This gives solidity to the leather, and in a great measure prevents the expansion of the leather after it is on the cue. After it has been hammered, rub the under or flat part with a file or on a piece of sand-paper, to roughen the leather a little, that it may the more readily and the more fixedly adhere when the adhesive matter is applied; now take the cue, and with a file or fine rasp make the point even and true, taking off the old glue or particles of leather,

if any are attached. A little good glue applied hot will be sufficient to make the leather adhere, but cue-wax of a good description will be found more convenient. The best way to use cue-wax is to take a cup of hot water and dip the wax in it for minute, when sufficient will be dissolved to put on the point of the cue and on the leather. By rubbing and pressing them together for a few minutes, a good degree of adhesion will be produced. When the wax has hardened sufficiently, the cue and leather can be sand-papered until they are made even. In cases where the leather is much wider than the point of the cue, the latter can be reversed, the end bearing the leather placed on a piece of wood, the leather trimmed with a sharp knife nearly even with the wood, and then finished with sand-paper in the usual way.

THE BALLS.

The billiard table is now frequently pronounced out of order and out of level, when in fact it is not so. The cause of this erroneous impression is often that the balls are not round. Many who play billiards are unaware that ivory, in any shape or form, will shrink in the same manner as wood, that is, not in the length with the grain, but across the grain. Thus a billiard ball, when in use for some time, will get somewhat oval, and will require to be re-turned by the manufacturer. New balls particularly shrink a good deal, the older ones less. Well turned balls are rarely found, and none should be intrusted with the work but good mechanics. Balls occasionally will want recoloring, before they get out of proper rotundity. This requires care and should not be attempted by a novice, as the chances are that a good set of balls may be spoiled. We can send a box with three bottles of coloring matter, one for the light and one for the dark red balls, also one bottle of cleansing liquid to prepare the balls for receiving the color. These are accompanied by full printed directions, and will be useful where parties are not within a convenient distance of an ivory turner who is capable of coloring balls properly. New balls are apt to crack by being exposed to sudden changes from cold to heat or *vice versa*. In cold weather the balls should be kept from the action of the air as much as possible, and in fact at all times when not in use. In cold weather packing them in bran or dry sawdust is recommended. A little sweet oil rubbed on now and then before the fire will tend to preserve them. The wood work of the table should be kept clean and free from dust. A mixture of 2 parts sweet oil and 1 of spirits of turpentine should

be rubbed on the varnish twice a month or oftener, and the work well rubbed off with a soft cloth that will not scratch; this will keep the table fresh and well looking for years. These few hints, which we respectfully offer to our friends and patrons, will be found worthy the attention of every one who keeps a billiard table.

DIMENSIONS OF A BILLIARD ROOM.

IMPORTANT TO ARCHITECTS AND SUBURBAN PROPERTY HOLDERS.

The proper size for a billiard table is twelve feet long by six across; and there should be a space of six feet on every side, to give due room to players and their friends. The dimensions of the hall, therefore, should be twenty-four feet long by eighteen wide—but twenty-two by sixteen could be made to answer on a pinch. For two tables, the room ought to be twenty-four by thirty—but twenty-two by twenty-eight could be made to serve, and so on in proportion to the number of the tables. In Mr. Phelan's magnificent establishment in Broadway, a space of eight feet is allowed between each table—but this is carrying convenience into luxury, and a space of six feet will be ample for all general requirements.

"The light," says Mr. Phelan in his new work on the Game of Billiards, "should if possible descend from above, through ample sky-lights, so as to bring the table within a general focus, and thus prevent any shadow being thrown from the balls or cushions. The gas light should be raised about three feet six inches from the bed of the table, and supplied with horizontal burners, as by such an arrangement, no shadow is cast from the pipes.

"Why"—continues Mr. Phelan—"will not our architects, in their plans for modern mansions, make suitable provision for that amusement, without which no gentleman's establishment (more especially a country one) can now be considered perfect? Even if the builder of a house have no taste for the game himself, he should look beforehand and consider that such an accommodation might form an important item in the price which a succeeding tenant would be willing to pay for it."

The Counterfeit Cushion Detecter.

To aid purchasers of billiard tables in avoiding the toils spread for them by the various imitators of Phelan's cushions, we had the following list of those spurious and worthless articles prepared:

The Spring Steel Imitation.—This imitation is among the most worthless of these counterfeits. It consists of a thin strip of steel, (which certainly is a "facing" of the "hardest kind,") in some instances cemented to the back, which is of mere common India rubber, in others, screwed to the cushion rail. This so-called cushion is a mass of defects of which we shall instance only the grossest and most palpable. 1st. The concussion of the balls against the strip of steel bulges it to such an extent that after two weeks' playing it is but a series of indentations, which, of course, render anything like a correct angle an impossibility. 2nd. It wants the fundamental principle, without which there cannot be a true billiard cushion: the *perfect union* of a hard face and elastic back, *inseparable, though different in density*, which is to be found in the Combination Cushion alone. The adhesive power of the cement which joins the steel to the common rubber, insufficient as it is at the outset, is soon overcome by the contact of the balls, and the steel strip jumps up and down with every concussion of the ball. 3d. The metallic sound emitted by the steel when struck by the ball, is exceedingly disagreeable. 4th. The cloth will last no time with such "cushions."

The "Mechanical Cushion," alias the "Pure Elastic."—This arrangement, though it has not changed its name, has entirely changed its nature. It was formerly faced with *steel*, and made in the mode described as that of the "Spring Steel Imitation." The present facing instead of being of

steel, which the manufacturer then declared to be the *ne plus ultra* of all facing, is of a very different material, viz.: *common stretched rubber*. But it is still, as before, the *mechanical* cushion, and is still, according to the maker, the *ne plus ultra*. Occasionally, however, it is the "pure elastic" cushion, and occasionally again the "mechanical," according to the proclivities of the purchaser in favor of hard or elastic substances. This stretched rubber facing is an evident absurdity. It is stretched in the most primitive manner, *by hand*. One end of the strip of rubber is nailed to the end of the cushion-rail, the other, held by a pincers, is dragged until it meets the opposite end, to which it is nailed. Not only no two tables, thus cushioned, have an equable degree of elasticity, but *no two cushions on the same table will possess the same degree of elasticity*. Not only this, but the elasticity on the same cushion is different, according to where it is struck. The extent to which the rubber is stretched depends upon the will of the workman employed to pull it, or upon other exigencies, such as the length of the strip, etc. If material is short, of course, more stretching is required. Further, the degrees of elasticity in each particular cushion will be different, and will be lessened or increased as the ball strikes nearer or farther from the centre of the cushion —the cushion rail with the stretched rubber being in the nature of a stringed bow, which of course communicates the greatest amount of strength from its centre. The concussion of the balls also has the effect of slackening the rubber, which, after a few months' playing, is dead, and sometimes so loose as to give a double vibration, which of course leaves the player in most blissful ignorance as to where a ball is going afterwards. The face of this cushion has no more density than the back, and consequently cannot prevent the ball from imbedding. The idea of stretching the rubber is so exceedingly ridiculous that it is not necessary to be possessed of any extraordinary mechanical genius to see the absurdity of it at the first glance. When an arrow is propelled from a bow, it must be held to the centre of the bow, otherwise it cannot be propelled with any degree of accuracy or force. The effect of the mechanical, *alias* pure elastic arrangements, on a ball that is driven off them, will be like that of the bow on the arrow. When it strikes the cushion at any point not exactly in the centre, the rebound will lose both in accuracy and strength. These, and such like "cushions," are gotten up by persons who know nothing about the game, and care as little. Their

only idea is to get up something or anything which they can call *their* cushion.

The Excelsior Cushion.—This imitation consists of a solid piece of India rubber, in which is inserted diagonally from the upper edge of the face, inward and downward, a strip of steel. A slit is made with a knife in the rubber and the strip of steel is introduced. Every time the ball strikes this cushion, it drives the strip of steel up until it sends it through the cloth. The object of this diagonal steel strip, thus inserted, if it be any other than to wear out the cloth, is a mystery to everybody but the maker, and most probably to him also. If such, however, be its object, it accomplishes it most effectually, for the pushing up of the steel strip wears out the cloth in an incredibly short space of time, and entails a continual expense on the unlucky owner of tables with the steel-barbed cushions.

The Whalebone Imitation.—The reader will not have forgotten that all the getters-up of these worthless imitations of Phelan's cushions, vigorously opposed his principle or basis of construction. They now, however, all admit the correctness of those principles, by endeavoring to imitate them. They turn the principles of a hard face and an elastic back into all possible and impossible variations. They all have the same "elastic" back—*common India rubber.* The hard facing they try to supply by all possible materials. In the present imitation, as its name indicates, the hard facing is supplied by a strip of whalebone. This strip, being only attached to the rubber by cement or glue, wants one of the fundamental principles—the *perfect union* of the two materials. A very little playing entirely separates them. The whalebone soon parts in fibres, and becomes worthless after one month's playing.

Other Imitations.—All the other counterfeit cushions are likewise a sort of parody on Phelan's models. The hard face and elastic back principle is recognized, but only recognized to be travestied, by getting up some arrangement which may be palmed off on the public without incurring the risk of a prosecution for infringement of Phelan's patent. The elastic back is in all of these the primitive one of common rubber. In one variety, the hard face is of *belting*, stuck to the old rubber back with common glue. These, of course, are soon separated, and the back and face become two separate and independent portions. The air insinuates itself between them, and the last state of these counterfeits

becomes worse than the first. Some makers in their anxiety to fabricate a cushion which they might call their own, have, in the dearth of materials, gone so far as to adopt even *brown paper* as a *hard facing*. If purchasers could only see such cushions dissected after even three weeks' playing, when the paper has been injured by the contact of the balls, they would learn a lesson in the art of purchasing billiard tables, which might save them some money and much disappointment after investment. The slightest moisture—a little water thrown by carelessness over these brown paper fixtures—renders them perfectly useless, and rots them immediately.

The Consequence of Buying Old-Style Tables.—Scarcely a day passes that the manufacturers of Phelan's cushions are not called upon to take off these counterfeits and replace them by the Combination Cushion. This occasions the owners of the tables much expense and annoyance. But in most cases where a purchaser has been taken in by the makers of the spurious cushions, or their "blowers" and billiard sharps, there is no remedy, for the manufacturers of Phelan's Cushions, are obliged in their own interest, and in consequence of the miserable materials of which these old-style tables are made, to positively refuse putting the Phelan Cushion upon them.

Beware of "Billiard Sharps."—There are in this city a plenty of what are known as "Billiard Sharps." They are in familiar phrase "touters," employed by the makers of counterfeit cushions to bring in unwary customers. They frequent certain so-called billiard rooms, which are in reality only show-rooms for the passing off of the counterfeits. They play a little billiards, make believe to know the requirements of the game, and try to talk scientifically about it. **Beware of them, they are paid from fifteen to twenty per cent. on the amount paid for old-fogy tables with Counterfeit Cushions, by the customers they have deluded.**

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"The Game of Billiards, by Michael Phelan. D. Appleton & Co., Broadway, have recently published the above named invaluable book for billiard players. It contains some account of the origin of billiards, the machinery, general principles of the game, definition of technical terms, some twenty-five diagrams, codes to regulate the game, rules for the different games, instructions for players, markers, &c., &c., altogether forming one of the most complete works on billiards ever published. The work is a great improvement on Mr. Phelan's first effort, great as that was acknowledged to be. Every billiard player should purchase a copy, and encourage his friends to read it."—*N. Y. Spirit of the Times.*

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New York Club,	New York City.
Union Club,	" " "
Manhattan Club,	" " "
German Club,	" " "
Union Association,	" " "
Gymnasium Club,	" " "
Eclectic Club,	" " "
City Club,	" " "
Waverly Club,	" " "
Manhattan Racket,	" " "
Athenæum,	" " "
Phœnix,	" " "
Century,	" " "
Brooklyn Club,	Brooklyn, L. I.
Somerset Club,	Boston, Mass.
Temple Club,	Boston, Mass.
Summer St. Club,	Boston, Mass.
Philadelphia Club,	Philadelphia.
German Union Club,	Baltimore, Md.
Mercantile Club,	Baltimore, Md.
Germania Club,	Baltimore, Md.
Maryland Club,	Baltimore, Md.
Richmond Club,	Richmond, Va.
Charleston Club,	Charleston, S. C.
Newport Club,	Newport.
Natchez Club,	Natchez, Miss.
Pelican Club,	New Orleans, La.
Boston, Club,	New Orleans, La.
Irving Club,	New Orleans, La.
Savannah Club,	Savannah, Ga.
Wilkesbarre, Club,	Wilkesbarre, Pa.
Officers U. S. A. Club,	West Point, New York.
Officers U. S. A. Club,	Fort Simcoe, W. T.
Officers U. S. A. Club,	Old Point Comfort, Va.
Officers U. S. A. Club,	Fort Riley, K. T.
Officers U. S. A. Club,	Fort Leavenworth, K. T.
U. S. Army Club,	Governor's Island.
U. S. Army Club,	Fort Hamilton.
Pacific Club,	San Francisco.
Union Club,	St. Paul, M. T.
Beaufort Club,	South Carolina.
St. Louis Club,	St. Louis, Mo.
Union Club,	Worcester, Mass.
Brighton Club,	Brighton, Mass.
Columbia Club,	Columbia, S. C.
Lexington Club,	Ky.
Carlisle Barracks,	Pa.
Bienville Club,	Mobile, Ala.
Union Club,	Unionville, S. C.

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Mr. Phelan's constant attention is given to the improvement of everything connected with billiards, and five patents have been issued to protect the improvements made; the latest dated March 29th, 1859.

Spurious imitations of Phelan's improvements, and other kinds of Tables and Cushions pretending to be "patents" are in the market; but, like all other counterfeits, they are made of the cheapest and worst materials, looking well, perhaps, to an unpractised eye at the time of sale, but rapidly deteriorating and falling to pieces after a little use—to any one who looks for a correct reflection from the cushion, they are "a mockery, a delusion, and a snare." Address orders to

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We give the following list as a few of the many places in which the Combination Cushioned Tables are in use, if we were to attempt to publish a full list it would occupy every page of this pamphlet.

Fifth Avenue Hotel, 12 Tables,.....New York City.
New York Hotel, 2 " ..... " "
Everett House, 3 " ..... " "
Brevoort House, 2 " ..... " "
St. Germain Hotel, 2 " ..... " "
French's Hotel,..... " "
Brown's Hotel,.....Macon, Ga.
Lanier House,..... " "
Tremont House,.....Chicago, Ill.
St. Charles Hotel,.....Richmond, Va.
Revere House,.....Boston, Mass.
Tremont House,..... " "
Congress Hall,.....Albany, N. Y.
Troy House,.....Troy, N. Y.
Keefe's Room, 15 Tables,.....New York City.
Bird's Room, 16 " .....Philadelphia, Pa.
Ainsworth's, 17 " .....Saratoga Springs.
M. M. Miller's Southern Billiard Room,.....N. O., La.
South Carolinian Billiard Room,.....Charleston, S. C.
Fuller's Tremont Exchange, 10 Tables,.....Chicago, Ill.
Whipple's Room,.....Detroit, Mich.
Girrady's,.....Augusta, Ga.

Exchange Hotel,.....Montgomery, Ala.
Bank Exchange,.....San Francisco, Cala.
Barry & Patten's,..... " " "
Hasting's Room,.....Aspinwall, N. G.
Anglo American Hotel,.....Hamilton, C. W.
Tecumseh House,.....London, C. W.
Baily's Room,.....University of Virginia, Va.
Wright's Room,.....Trenton, N. J.
Coleman's Eutaw House,.....Baltimore, Md.
Marr & Fisher's Room,.....Washington, D. C.
Ellicott's Room,..... " "
La Truitt's Room,..... " "
Wallace & Reeves,...214 Broadway, 11 Tables, N. Y. City.
Kilduff's Room, 9 Tables....22d St., Broadway, N. Y. City.
Colewell's,.....8th and 18th Streets, New York City.
Hone House,.....Broadway, New York.
Montague Hall,.....Brooklyn.
Dean's Room,..... "
Mason's Room,.....Albany, N. Y.
Fitzgerald & Maguire,..... " "
Whitney's Room,.....Baltimore, Md.
McElroy's Room,..... " "
Clifton House,.....Niagara Falls.
Planter's Hotel,.....Atlanta, Ga.
Forrest House,..... " "
Verandah Saloon,.....Troy, N. Y.
Pavilion Hotel,.....Sharon Springs.
Equinox House,.....Manchester, Vt.
Ralph Benjamin's Room,.....Bridgeport, Conn.
McCormick's Room,.....Philadelphia, Pa.
Jones' Room,.....Columbus, Ga.
Mahaffey's Room,..... " "
Metropolitan Hall,.....St. Pauls, Ala.
Lyman's Room,.....Montgomery, Ala.
Murphy's Room,.....Cleveland, Ohio.
Wizeman's Room,.....Cleveland, Ohio.
Dart's Room,.....Montgomery, Ala.

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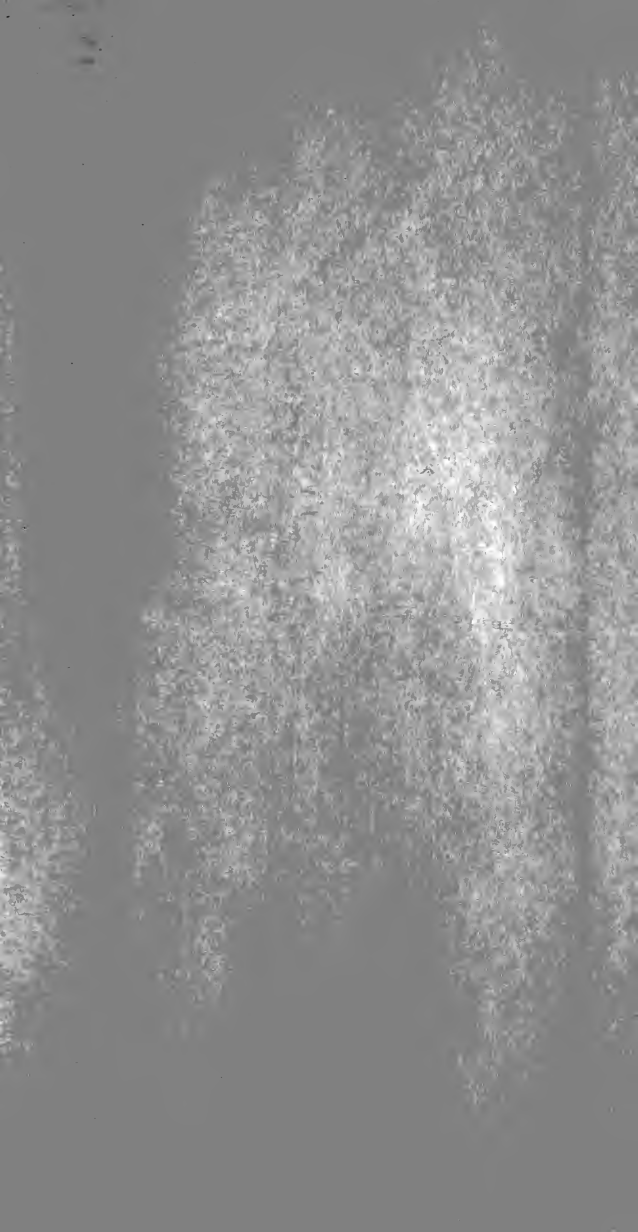

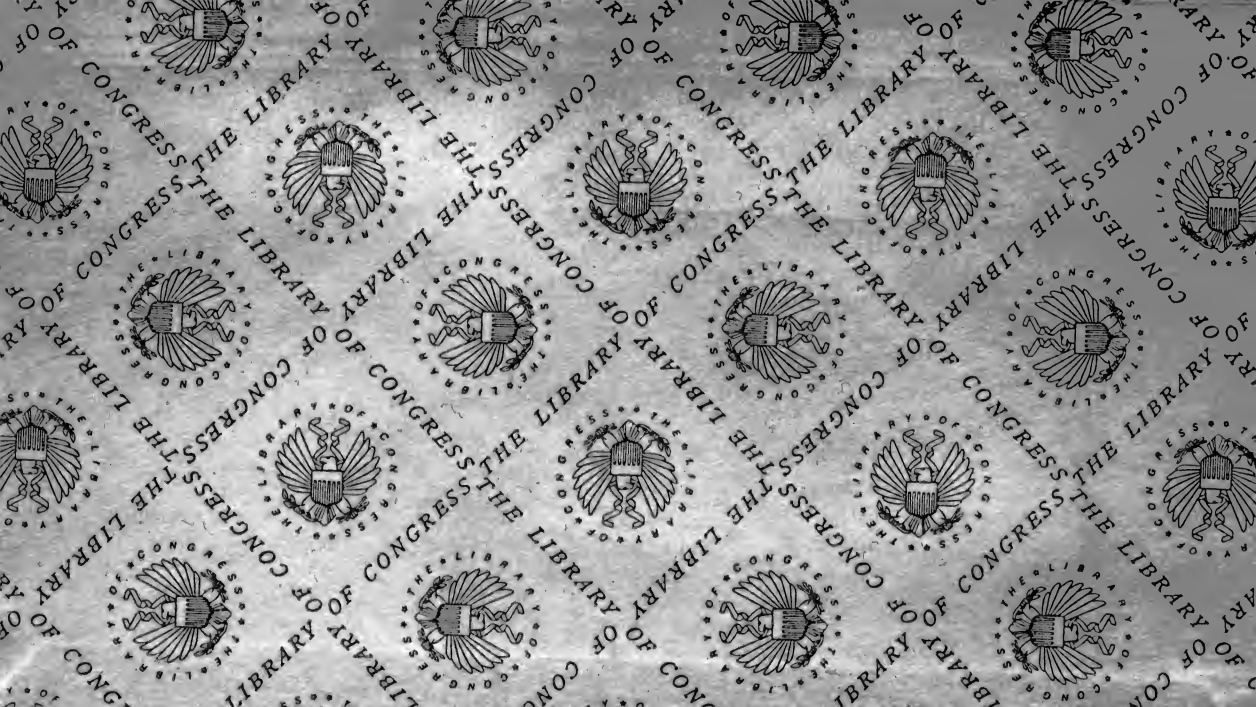
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